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## ABSTRACT

One of a series of art guides for teaching a particular subject over a span of several grades (see also TE 499 897-TE 499 901), this particular guide covers the making of posters as an art experience which encourages children to improve the appearance of their room and school, increases their skill in lettering and using a variety of media, promotes understanding of good design and enriches the appreciation of art as a means of communication. Sections are provided for each grade (2-6) on (1) materials to be used, (2) topics for posters, (3) motivation and guidance by the teacher, (4) specific activities for the students, and (5) evaluation by both teacher and students. (JM)

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CURRICULUM BULLETIN • 1968-69 SERIES • NO. 8a

# ART TEACHING GUIDES

## Making Posters

*Grades 2-6*

BUREAU OF CURRICULUM DEVELOPMENT  
BOARD OF EDUCATION • CITY OF NEW YORK

TE499 896

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## FOREWORD

This is one of a series of teaching guides planned to give teachers and supervisors practical help in the implementation of important areas of instruction suggested in the curriculum bulletin *Art in the Elementary School* (Curriculum Bulletin No. 8, 1963-64 Series).

The guides have been designed to include suggestions for teaching a particular subject over a span of several grades. As a result, a teacher can use the instructional suggestions in a flexible way in accordance with the curriculum needs of the pupils in the class.

SEELIG LESTER

Deputy Superintendent of Schools

June 1968

## ACKNOWLEDGMENTS

This curriculum bulletin, one in a series of eight *Art Teaching Guides* which present art experiences for children in kindergarten through grade 6, was prepared by the Bureau of Curriculum Development as part of its curriculum workshop program. These guides were produced under the direction of Helene M. Lloyd and William H. Bristow, Assistant Superintendents, and David A. Abramson, Acting Director, Bureau of Curriculum Development. Seelig Lester, Deputy Superintendent of Schools, was responsible for overall supervision of the program.

Developed as the result of research and evaluation by the supervisory staff of the Art Bureau, these bulletins were written under the guidance of Olive L. Riley, Director of Art, with the special assistance of Marian V. Dock and Beatrice Matthews, Art Supervisors, and George Kaye, Acting Director of Art.

Editorial preparation was supervised by Aaron N. Slotkin, Editor, Bureau of Curriculum Development. Lillian B. Amdur edited the manuscripts, and Simon Shulman was responsible for the overall design, page layout, and cover. Patricia M. Callahan, Curriculum Coordinator, coordinated the project.

## GRADE 2

The dramatic appeal of a good poster's design and color alerts the passerby to its brief and forceful message. Young children respond to this appeal. As they develop in ability to express themselves verbally, they want to share their ideas and feelings. Poster activities provide socially oriented projects; for example, posters encourage children to improve the appearance of their room and school. Poster making also offers many opportunities to promote desirable safety and health habits. This art experience extends knowledge and use of the alphabet and increases skills in lettering and in the use of a variety of media.

After children have had experience in manuscript writing (see *Handbook for Language Arts*, Curriculum Bulletin No. 8, 1965-66 Series), they can make simple labels, signs, greeting cards, program covers, and place cards for class parties. This type of expression appeals to children because it involves them in helping to meet personal, school, and community needs.

The child first selects a slogan for his poster. He then experiments with various layouts by choosing a colored background paper, placing on it strips of papers of various colors to represent the lettering, as well as other shapes of various colors to represent the illustration. He moves these colored shapes around, making several trial arrangements. He may then select the arrangement that he likes best in relation to the purpose and the design of his poster. He is now ready to consider the specific problems of good lettering.

The message in a poster must be clearly lettered. Legibility is further insured through the use of only one color in the letters of a word. However, if the child wishes, he may choose a special color to emphasize a key word in his message. The color or colors for the total message should be in strong contrast to the background colors. All words should be placed in a horizontal position. Since the eye is accustomed to move from left to right in reading, words placed in a vertical or diagonal direction slow up the carrying power of the message. Poster making helps to promote awareness and understanding of good design and also helps to enrich the appreciation of art in advertising and commerce.

### MATERIALS AND EQUIPMENT

White chalk, thick crayons, tempera markers, colored construction paper, white bond paper, sentence strip roll (tagboard), ruled newsprint, scissors, rulers, staplers, paste.

### ORGANIZATION AND PLACEMENT

An assortment of pre-cut colored construction papers, story papers, sentence strip roll papers, sorted into shallow boxes, tote trays, or other containers will permit each child to select the material he wants. Thick crayons may be kept in sets or sorted according to color in sectional trays or other boxes. Scissors can be placed in a rack or box. A stapler may be left on the teacher's desk. Paste pens can be conveniently located.

### SUGGESTED TOPICS

Health, Traffic, School Affairs, such as Cake Sale, Open School Week, School Cleanliness.

## MOTIVATION AND GUIDANCE

### Teacher Says

(She shows the class an Open School Week poster.) This is called a poster. Who can read it? What does it mean? How is this different from your crayon drawings? A poster is somewhat like a sign. It tells a story with very few words. Why is it good to have posters? Where do you see a sign in this room? Where else have you seen signs? How is a poster different from a sign? Where have you seen a poster? Can you tell us about it? Do you remember the colors?

Let us make Open School Week Posters. What would you like to say on it?

What am I doing to the first letter of each word as I write it on the chalkboard? Why? Mary, can you read the saying you like best? John, which one will you choose?

Now you are ready to plan your poster. How many kinds of paper will you need?

The largest paper is called the background paper. What color would you like? What size and color will you choose for your words? What size and color will you choose for your picture?

Suppose you try out several different arrangements on your background paper, using several choices for the words and picture. Which combinations go best with the color of your background paper? Will you repeat one or two colors to help your design?

(The teacher discusses with the children what makes handwriting legible and attractive to readers.) Here are some practice strips of ruled paper on which to practice your words. Will you use a thick crayon, a tempera marker, or the broad side of a small piece of chalk?

You lettered the words very well. You were wise to choose one color for all the letters. Using one color for lettering makes the poster easy to read.

I like the way you are forming your letters. (She calls attention to individual errors and shows corrections to individual pupils. She illustrates common errors at the chalkboard.)

(The teacher demonstrates the use of the ruler to mark off the one-inch guide lines.)

## ACTIVITIES

### Child Does

The child listens to the teacher's motivation and participates in the class discussion. He learns new words and uses them as part of his vocabulary. He begins to recognize differences between a picture, a sign, and a poster. He relates experiences that he or members of his family have had with reading labels, signs, posters in home, community, bus, subway, or highway.

He suggests suitable messages for the poster: Visit Our School, Open School Week, Welcome, See Us at Work.

He learns about the use of capital letters and decides on the slogan he will use for his poster.

The child indicates he will need paper for the background, word strips, and illustration.

He learns new words: *background, strips, illustration*. He thinks about the color relationship of his background to the rest of the poster. He recognizes and names colors. He chooses a paper from an assortment of 12 x 18 colored construction paper. He gauges the length of the strip to the length of the words.

From an assortment of varied sizes and colors, he chooses paper suitable for his slogan and illustration.

He arranges and rearranges his papers on the background area. He discusses his arrangements with the teacher. He decides on the final plan and very lightly indicates with chalk the placement of its parts.

The child practices his chosen words on ruled, pre-cut strips of newsprint, sentence strip roll, or story paper. He experiments with a dark color, choosing from thick crayons, tempera marker, or white chalk.

He continues to practice writing. He knows his aim and continues to improve in his ability to do manuscript lettering on a scale larger than usual size.

He remembers to leave a small margin around the strip. He decides with the teacher when he is ready to letter his message on his colored paper.

He prepares his colored word strip with guide lines and places his practice paper directly below the colored strip. He then lightly copies one letter directly above the other letters. When the letters are accurately formed, he strengthens them with a dark color of his choice.

## MOTIVATION AND GUIDANCE

### Teacher Says

Now you are ready for your illustration. Here are some good posters. Is the picture in a poster different from a drawing? Why is it better to have one important good idea instead of many ideas?

Can you remember seeing a poster outside of school? Tell us about it. Why do you think you remembered it?

What are some ideas you can use in your poster?

I like John's idea of an open door. Can you think of another idea to make your poster a 3-D design?

How are you going to fasten together the parts of your poster?

Where do you think you will be able to show your poster?

## ACTIVITIES

### Child Does

He discusses with the teacher and his peers the difference between a drawing and a poster.

He recalls a poster because of its color and eye-catching picture.

The child suggests an illustration of a school building, an open classroom door, or a school activity. He may want to add a three-dimensional idea.

He draws an illustration or a symbol suitable for an Open School Week poster.

He assembles his poster according to his original plan on his background paper. He decides whether to staple or paste the strip and illustration to the background.

Children consider the places where their posters could be shown to best advantage.

## EVALUATION

*NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.*

### By the Teacher

Do children understand the basic differences between the poster and other art forms?

Have they been able to achieve effective posters?

Have they applied their art learnings?

Are the letters spaced properly within the word?

### With the Child

What do you think makes your poster attractive?

Where have you used dark colors? Bright colors?

How is this illustration different from your crayon drawing?

Where did you apply what you learned in painting?

Which posters can you read easily? What makes them so easy to see and read?

## GRADES 3 AND 4

Poster-making activities are valuable not only as a learning experience but also in meeting needs that arise in the school or community. They also help pupils to see the part that posters play as a means of communication.

Poster designing is unlike other areas of design and picture making in that a poster must attract immediate attention and convey its message at a glance. The dramatic appeal of an attractive poster alerts the passerby to its brief and forceful message. This appeal can be created through the use of a symbolic design or a pictorial illustration, plus a simplified slogan, all done in colors effectively combined in a unified design.

Poster activities encourage children to participate in publicizing school events, in improving the appearance of their school, and in promoting desirable safety and health habits. They also offer opportunities for the application of design learnings gained in drawing, painting, and working with paper. Making posters extends the child's ability to select the simplest form of an idea for communication to others, increases his skill in lettering, and in using a variety of media. In addition, it helps to promote awareness and understanding of good design, and to enrich the appreciation of art in advertising and other commercial means of communication.

The skills that the child learns in poster making may be applied to the designing of greeting cards, invitations to school affairs, signs for school activities, and covers for projects or reports in which lettering is used. Although these would generally be made on a smaller scale than posters, the same basic factors of color and arrangement, as well as the skills of shaping and spacing letters, are involved.

The various stages of making a poster, as given in this guide, represent an essential sequential development from the first through the final steps which, in practice, may be covered in 2, 3, or 4 art periods, depending upon the amount of time allotted to each session.

### SUGGESTED USES FOR LETTERING AND POSTERS

|                        |                         |
|------------------------|-------------------------|
| PTA Activities         | Open School Week        |
| Bazaars                | Cake Sale               |
| Science Fair           | Book Fair               |
| Clothing for the Needy | Health Hints            |
| Red Cross              | Bulletin Board Captions |
| AAA Safety Campaign    | School Traffic Signs    |
| Music and Art Festival | Festivals               |

## **MATERIALS AND EQUIPMENT**

White chalk, crayons, soft pencils, felt-tip markers; scissors, rulers, rubber cement, white polyethylene glue or paste, staplers; strips and pieces of plain and ruled newsprint, 12" x 18" construction paper, tonal paper, coated papers, scraps of colored papers, textured papers, and those having small, nonpictorial patterns.

## **ORGANIZATION AND PLACEMENT**

It is important that the teacher have the required materials organized in such a way that children can have opportunities for individual selection and can assume responsibility for their care. A supply table or open shelf can hold an arrangement of cardboard boxes of various sizes in which crayons, markers, rulers, and different kinds of paper have been placed. Scissors may be kept upright, with points down, inserted in openings in a metal rack or a perforated cardboard box.

To avoid waste in rubber cement or paste, small quantities for individual or group use may be put into little plastic cups or tiny covered glass jars. The varied assortment of all materials makes it essential that they be readily accessible for small groups or that there be a carefully planned monitorial system for distribution to and collection from an entire class.

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# **GRADE 3**

## **MOTIVATION AND GUIDANCE**

### **Teacher Says**

What is a poster? Where do we see posters? Why are they used?

What is the difference between a poster and a story-telling painting or drawing? What is meant by a symbol? What symbols have you seen on commercial signs or posters?

Let's think about some of our school activities for which we need posters.

What will your poster say? Remember that you want to get people interested in going to the Fair to buy books but you must use as few words as possible to get the idea across.

Let's write some sentences on the board and then select the few important words that express the written message or slogan in a brief, dramatic way.

What pictures or symbols do the key words suggest? Here too, you want to get the idea across in a simple, dramatic way. Your picture should be reduced to its simplest form with no details. Sometimes you may exaggerate or emphasize special characteristics or qualities of the things you picture.

## **ACTIVITIES**

### **Child Does**

Children talk about posters and where they have seen them: school, stores, subway cars, buses, and billboards.

Children discuss the fact that posters have a lettered message as part of the design whereas their drawings and paintings do not. They learn that the pictorial idea for a poster is simplified or symbolic so that the messages they convey may be seen and understood at a glance.

Having an interest in a forthcoming school Book Fair, children decide to make posters to advertise it.

From ideas that the children suggest, they select the "action" or motivating words to use, such as Discover with Books, Look for Book Pals, Buy Fun Through Books.

Children suggest key words and slogans.

(Key words or other compelling phrases motivate pictorial symbols, which, when the two are combined, give a clear idea of the intended message. For example, these may be open book shapes from, or through which, shadows or silhouettes of figures emerge.)

## MOTIVATION AND GUIDANCE

### Teacher Says

Select a 12" x 18" piece of colored construction paper for the background of your poster. To plan the arrangement on this paper, decide how much space you want for your lettered areas, which should be horizontal, and for your picture or symbols. First, plan the size, shape, and placement of these parts by cutting trial shapes from newsprint and ruled chart paper. Then move these shapes around on your paper, holding it vertically or horizontally until you find the placement that looks best. Before removing these shapes, outline them very lightly with white chalk or pencil.

On your trial ruled strips, letter the words of your message, using all capitals the same height as the strips. To center your lettering on a strip, fold it in half vertically, and working from the center, letter the word from the middle toward both ends. Don't measure spaces between letters. Instead, try to leave areas that appear equal. Between words on a line, leave a space equal to the width of a letter. Between rows of words in a phrase, leave a space that is smaller than the height of the letters above and below.

Place your trial strip of lettering above the top of the outline that you made of it on your construction paper. Using the trial strip as a guide, lightly sketch each letter on the colored paper directly below the one above. Redo the letters with a crayon or marker in a color that will show up on the poster paper. If you have 3 or more words, you may want to emphasize the important one by making it a different color. Otherwise, for legibility, all letters should be the same color.

Your picture or symbols may be drawn directly in the space outlined for it or made on another paper of a contrasting color cut to the shape of your original newsprint pattern. The shape may then be pasted in place.

## ACTIVITIES

### Child Does

To plan his poster arrangement, the child first cuts trial strips from ruled chart or composition paper in the size needed for his lettering, which will be done later on his colored paper. After placing these strips on his background paper, he determines the space for his picture or symbols and cuts the basic shape(s) to fit. In his planning he takes into consideration marginal spaces and a feeling for balanced arrangement.

Using capitals of manuscript lettering, the child roughly sketches his lettering in pencil or white chalk, working from the middle letters toward both ends. He considers the spacing of letters for legibility, trying to equalize areas between letters and to avoid crowding predominantly vertical letters, such as *H*, *I*, and *M*. When he is satisfied with the spacing of his letters, he goes over them with a dark crayon and makes them thick enough to stand out clearly.

Sketching lightly with pencil or white chalk, the child transfers his letters to his poster paper. When satisfied with their construction and spacing, he goes over them with a felt-tip marker or crayon. He learns that a word lettered in more than one color loses its unity. He thinks about the color of his lettering in relation to his background paper and his entire design.

The child decides which colors will be best for his simplified picture or symbol and draws it with colored crayons or felt-tip markers to fit within the pre-determined area.

## EVALUATION

*NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.*

### By the Teacher

Can the child create an original poster that conveys a clear message?

Can he do lettering that is legible and well spaced?

Is the child able to make a picture or symbol that is suitable for a poster, or does he merely make a typical pictorial drawing?

Is he able to combine lettering and picture to create a pleasing, unified design?

### With the Child

Which poster has good, readable lettering that you can see from where you sit? What does it say? What makes it readable from a distance?

Who can read aloud the message lettered on another one of these posters? Do the picture and lettering together give you a good idea of what the poster is trying to say? Does it invite you to do what it says? Why or why not?

Point to the posters you like best. Tell why you like them.

## GRADE 4

### MOTIVATION AND GUIDANCE

#### Teacher Says

Who knows what a poster is? Have you ever made one? What did it advertise? About what did it inform people?

Who remembers how a poster differs from a drawing or a painting? What is meant by a symbolic illustration? Can you describe one you have seen?

Open School Week is coming soon. What has our school planned that parents may take part in? What posters can we use to inform your parents of these events?

What messages or slogans can you think of that will urge your parents to attend? Remember, the fewer the words, the more effective your poster will be.

What pictures or symbols do some of these words suggest? Let's try to think of unusual rather than trite, ordinary ways of dramatizing the ideas.

You will be making your posters entirely of cut paper. This will enable you to make some parts that project or stick out from the background paper. What suggestions do you have? You can also use some simple, decorated, or textured papers to make your poster different and attractive.

First, plan your poster by using strips of newsprint that you can cut to conform to the height and width of your lettered words. Heights of words may vary, with important ones made taller while prepositions or articles are made shorter. Use a ruler for accurate measurement. Remember that all letters are to be cut out. The smaller they are the more difficult they are to cut.

Place your lettering strips on the background paper that you want. For the remaining space, plan also on newsprint the picture or symbols. Cut the shapes out freehand and see how they fit into the design. Try out several arrangements before determining the one you like best. With white chalk or light pencil marks indicate where the shapes will be placed.

### ACTIVITIES

#### Child Does

Children discuss previous experiences in observing or making posters.

They review the fact that posters have a lettered message and a simplified or symbolic illustration, both of which combine to convey an idea quickly and clearly.

Children suggest posters to interest parents in visiting classes, in seeing an evening program of entertainment, or in attending a P.T.A. party during Open School Week.

Children draw upon their language arts skills, selecting brief, forceful wording, such as You Watch as We Learn, Get to Know Us, School Days, School Ways, that they may combine with dates and other pertinent information.

Through a lively discussion, children suggest ideas, such as symbolic, expressive faces of children and adults, or simple silhouettes of figures, objects, or a school building in which some particular element is highlighted in an interesting way.

Making use of the three-dimensional feature that is a new idea to them, children talk about original ways in which they may show hands or facial features that project from flat shapes, and doors that open up to reveal what is hidden beneath. They suggest the uses of patterned or textured papers for clothing or other suitable purposes.

Using inch and half-inch markings on the ruler, the child makes strips that range from approximately 1" to 5" in height that are long enough to accommodate the words he wants to use and that will fit within the width of the background paper. To make one ruled line parallel to another, or to the edge of the paper, he marks off two points on the line.

From newsprint he usually cuts freehand shapes for his picture or symbols. Sometimes he may outline his ideas before cutting them out. He moves these pieces and the lettering strips around on his paper to judge their size, shape, and location in his design. Before removing his trial shapes he lightly indicates their placement.

## MOTIVATION AND GUIDANCE

### Teacher Says

Select a few colored paper shapes and strips in the sizes that you need. Cut each strip vertically into rectangles that represent the necessary letters, all of which will be capitals. Most capital letters are legible and pleasing in proportion when their height is  $1\frac{1}{2}$  times their width. (Teacher demonstrates to show the desired proportion.) Wider letters, such as *M*, *W*, and the circular ones, *C*, *G*, *O*, and *Q*, are often cut from square pieces the same height as the rectangular ones.

It is easier to handle and paste letters that are thick and blocklike, rather than thin and wiggly. Cut as little as you can from each rectangle or square and still maintain the legibility of the letter. Refer to the alphabet chart to see the correct construction of letters, all of which should be capitals. Letters that have both halves alike, such as *V*, *T*, and *H* can be cut from pieces folded vertically; others like *B*, *D*, and *E*, from pieces folded horizontally. Others like *J*, *N*, and *Z* must be cut freehand without folding. (Teacher demonstrates how to fold and cut a few letters.) To avoid wasting your colored pieces, you can first practice cutting from newsprint pieces.

Using your trial newsprint pieces as a pattern, cut the pictorial or symbolic shapes from colored, textured, or patterned paper in colors and designs that look well with your lettering.

Assemble all pieces and letters on your background paper to judge their size, color, and placement. Leaving all pieces in place, pick up one at a time, apply paste or rubber cement, and replace it carefully. Try to prevent your adhesive from spreading beyond the edges of your pieces. Put pressure or weight on the pasted parts to prevent them from buckling.

## ACTIVITIES

### Child Does

The child selects colored strips in widths that correspond to the heights of his words. He folds or marks each strip into correctly proportioned rectangles and squares that represent the proposed letters for each word. He tests the size and spacing on his poster paper by laying out the pieces, leaving small spaces between them to insure legibility of the proposed message.

Following the teacher's demonstration, he cuts letters freehand, making them thick and blocklike. He makes *A*, *C*, *H*, *M*, *O*, *T*, *U*, *V*, *W*, or *Y* from pieces folded vertically; *B*, *D*, *E*, *F*, *K* or *X* from pieces folded horizontally; *G*, *I*, *J*, *L*, *N*, *P*, *Q*, *R*, *S*, or *Z* from unfolded pieces. Sometimes, when deciding where to cut, he indicates lightly in pencil the form of the letter.

He selects the combination of papers that are suitable for the theme and the design. He cuts out all the parts, using his newsprint pieces as his guide.

After seeing how all parts of his poster look when put together, he removes only one piece at a time and places it wrong side up on a sheet of newspaper while he applies his adhesive. He then replaces it on his poster, and puts a book or other weight on the parts as they are pasted in place.

## EVALUATION

*NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.*

### By the Teacher

Does the child have skill to combine concise, expressive wording with an appealing picture or symbol to create an original idea that can be understood readily?

Does he show imagination in the creation of meaningful symbols?

Is there evidence of manual skill in accurate cutting and neat pasting?

Does he have skill in making letters that are legible and well designed?

Does he show sensitivity to pleasing color combinations?  
To good design?

### With the Child

Which poster attracts your attention the most? Why does it?

Where do you see a poster that appeals to you because it is unusual? What makes it different?

Point to a poster with legible, well-designed, properly spaced lettering?

Which poster shows skillful cutting and neat pasting?

Where has the use of 3-D forms made the poster more attractive?

## GRADES 5 AND 6

In their daily lives, children see posters that advertise all kinds of commodities, events, and entertainments. Whether the poster is well designed or poorly planned, the child soon realizes the function of the poster is that of a "silent salesman." Poster making is a challenging activity in that it must attract immediate attention and convey a message quickly. Young people can be encouraged to publicize school events and certain community activities through poster making. This activity is gratifying to every child, because in this type of communication of ideas and messages he feels he, as a school citizen, is contributing something worthwhile to the school and to the community. Poster making offers him opportunities for the practical application of learnings gained in drawing, painting, and other art areas. He also develops an increased awareness and understanding of good taste and an appreciation of art in advertising and commerce. Lettering skills and learnings gained from other art areas may be applied on a smaller scale to designing greeting cards, invitations, programs, and signs.

The lettered message in a poster must be clear enough to be read at a glance. Legibility is achieved through the child's ability to form letters correctly and through his sensitivity to good spacing. Single-stroke Gothic letters are illustrated in alphabet charts available to the classroom teacher and should be used as a basis for letters. Thick, simplified, block or "cookie" letters, from which only small snips need to be cut to make the letter recognizable, are recommended for cut-paper posters.

Good spacing in lettering requires a visual rather than a mechanical arrangement. The alphabet is composed of straight and curved letters of varying widths. Pleasing design requires that letters be moved slightly to the left or to the right until the spaces between them appear equal, although they are not so by actual measurement. Ample space, usually the width of a letter, must be left between words.

Legibility is further insured through the use of the same color for all the letters of a word. If there are three or more words in a title or phrase, the child may highlight one or more words by using a color that draws attention. Color for the entire message should be in strong contrast to background colors. All words should be arranged in a horizontal position. Since, in reading English, the eye is accustomed to move from left to right, words placed in a vertical or diagonal direction minimize the carrying power of the message.

The teacher should anticipate the need for posters and plan for them well ahead of time so as not to be rushed when he receives a request for them.

For those children who have not had sufficient experience in making posters in grades five and six, the teacher should refer to the *Art Teaching Guides for Grades Three and Four*.

### MATERIALS AND EQUIPMENT

White chalk, tempera paint, 1/4" and 1/2" bristle brushes, glue, paste; newsprint, financial or help-wanted pages of newspapers, colored construction paper, bogus paper pre-cut to 15" x 20", other varied sizes of colored construction paper, tonal paper, and novelty papers.

### ORGANIZATION AND PLACEMENT

An assortment of pre-cut colored construction papers, sorted into shallow boxes or other suitable containers, will permit each child to select the materials he wants. Bristle brushes may be kept in tall containers, bristle end up; assorted colors of tempera paint, scissors, and rulers may be kept in a box; stapler on the teacher's desk; paste pens conveniently located. Monitors can help distribute supplies.

## SUGGESTED TOPICS

Health, Lunchroom Manners, Brotherhood Week, Traffic Safety, General Organization, Spring Festival, Science Fair, Election Time, etc. Various school and community activities may suggest other themes for poster making.

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## GRADE 5

### MOTIVATION AND GUIDANCE

#### Teacher Says

How can we publicize our Science Fair? What information would you put in the poster? Since you have had experience in making small posters, suppose this time you plan a large poster about 15" x 20"!

How many kinds of paper will you need? What color would you like for the background?

What size and color of paper will you choose for your words? What size and color will you choose for your picture? Do you plan to use a cut-paper illustration, or would you prefer to work directly on the paper?

Suppose you try out several arrangements of paper shapes on your background paper, using several choices for the words and the pictures. Which combinations go best with the color of your background paper? Will you repeat one or two colors to help your design?

You have shown good, strong contrast in your choice of colors. Your repetition of color helps the design quality. Your arrangement looks as though your poster will have a strong dramatic quality.

What is similar about these letters: *I, T, H, F, E, L*? (Teacher letters on chalkboard.)

In what way are these letters — *M, N, K, Y* — alike?

What do these letters — *A, V, Z, X, W* — have in common?

What shape is similar in *C, D, O, G, Q*?

What other letters are made of straight and curved lines? Do you know which ones they are? I'll give you a clue. How many letters are there in the alphabet? What ones did we leave out?

Your strokes are well formed. I think you're ready to practice lettering words.

### ACTIVITIES

#### Child Does

The child participates in a discussion relating to publicizing the Science Fair and decides that he can help by making and distributing posters.

He suggests a slogan and learns about the time and place of the event.

The child indicates that he will need background paper and word-strip paper. He decides on how he will make his illustrations and he thinks about the color relationship of his background to the rest of the poster. He chooses from an assortment of colored construction papers or bogus paper.

From an assortment of varied sizes and colors, he chooses paper suitable for his slogan and his illustration. He gauges the length of the word to the length of his strip. He makes trial color arrangements for the various parts of his poster.

He arranges and rearranges his papers on the background area. He discusses his arrangements with his teacher, then decides on the final plan, and very lightly indicates with chalk the placement of its parts.

After the child watches the teacher and responds to her questioning, he experiments with 1/4" and 1/2" brushes and tempera paint. He uses the want-ad columns of newspaper turned horizontally, or he uses ruled newsprint. He has several experiences practicing strokes to form letters. He makes all the strokes that would be used in forming a complete alphabet, i.e., straight lines, slanted lines, circles, and half circles.

He continues to practice. He knows his aim and continues to improve in his ability to handle the brush and paint.

## MOTIVATION AND GUIDANCE

### Teacher Says

The lettering you are doing is called Gothic lettering. It is also known as block and poster lettering. All parts of the letter are of uniform thickness. Letters do not have serifs. This is called a serif. (Teacher demonstrates.) Capital *I* does not have a serif. This is how it is made. (Teacher demonstrates.)

You will want to learn how to use good spacing in lettering a word. (Teacher demonstrates.) Look at the different ways I have spaced this word. Which word looks best? Do you know why?

Sometimes you may want to use a combination of capital and small letters. Small letters may also be called lowercase letters. Most lowercase letters are based on the circle and a straight line. The letters are not joined. The letters *b, d, f, h, k, l* are almost as tall as capitals and are called ascenders because they go above the waistline. The letters *g, y, j, p, q* are called descenders because they go below the base line.

Since some of you have more than three words in your message, how could you emphasize the important words? Do large letters have to be long and thin? Can't they be both long and fat?

Your practice strips look fine. You are now ready to work on your colored paper. Can you distinguish your ascending letters from capital letters? Have you made the capital letter *I* correctly?

What is a symbol? Do you remember seeing one on a poster? What symbol might you see on a traffic poster? What symbol is usually used on a Red Cross poster?

Why is a symbol better than a drawing as an illustration in a poster?

What are some of the symbols you know? What symbols would relate to science? Would you like to make a poster related to science?

Will you make a three-dimensional symbol, a flat-cut paper symbol, or a painted symbol? Would you prefer to make an unusual pictorial illustration?

Before you complete your poster, step away from it and see whether the lettering is clear and legible. (All words should be placed in a horizontal position. Since, in reading English, the eye is accustomed to move from left to right, words placed in a vertical or diagonal direction slow up the carrying power of the message.)

Does your poster have strong color contrasts? Can you improve it in other ways?

## ACTIVITIES

### Child Does

He experiments with a few combinations of letters from different groups. He practices making all the capital letters. He then practices the words he has chosen for his message in single-stroke Gothic lettering. He realizes that the middle stroke of letters within the same word should all be the same height.

He studies the words to see if the letters are well spaced. He discovers that when predominantly vertical letters are next to one another, a little more space must be left between them. He realizes that when predominantly curved letters are adjacent, less space between them is necessary.

He practices lowercase letters. He discovers that cross strokes within the same word look best when they are on the same level. He finds that good spacing in lettering requires a visual rather than a mechanical arrangement made with a ruler. He discovers that spaces between words should be wider than those between letters within the word.

He decides to emphasize important words through size and color. He practices making large letters with brush and paint.

Children participate in discussion during the mid-evaluation. They use newly learned words, such as *lowercase*, *ascending*, and *descending*. They decide with the teacher when to letter the slogan on their colored paper.

They discuss the meaning of a symbol. They relate symbols to their everyday lives.

The child learns that a good symbol has a message that can be understood quickly.

He indicates some familiar science symbols and decides on the one he will use.

He plans several pictorial illustrations or designed symbols and decides with the teacher which one of his plans to use on his poster.

He decides on the media he will use and words to unify the various elements of his poster.

He sees the work of his peers. He uses his newly learned words in participating in individual and group evaluation.

## EVALUATION

*NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.*

### By the Teacher

Do the children understand the basic differences between a poster and a pictorial illustration?

Do they recognize the differences between a symbol and a picture, between a slogan and a sentence?

Does their lettering reflect good manual control of brush and paint?

Are they sensitive to well-proportioned letter forms and good spacing?

Do their posters have dramatic appeal?

### With the Child

Which posters attract and hold your attention? Why?

Which poster makes you feel that you want to do what the message says? Which poster makes you stop and think?

Where have you used capital letters? Lowercase letters? Why?

What is the name of this kind of lettering?

Do you think you could read this poster easily? Why?

Where did you apply what you learned in painting and drawing?

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## GRADE 6

### MOTIVATION AND GUIDANCE

#### Teacher Says

In the spring many events take place in the Coliseum in New York City. Do you know where the Coliseum is? Who has been there? This spring they are having an event that is very popular with children and adults. If I give you a clue, can you tell the event that I have in mind? (Reads poem "Daffodils" by William Wordsworth.)

Why do you think a Flower Show poster would be appropriate at this time of year? What information should the poster have?

There are two ways to preplan a poster, either by making a large trial arrangement or by making a small sketch. Which one would you prefer?

For a trial arrangement on a large paper, how many kinds of paper will you need? Will you use some novelty papers? What kind of lettering will you use, cut-paper or brush? Will you use a three-dimensional symbol, a cut-paper symbol, or an unusual pictorial illustration? Why is it necessary to make provision for the illustration, the slogan, the time and place even in a thumbnail or small sketch?

### ACTIVITIES

#### Child Does

The child participates in a discussion relating to possible events at the Coliseum. He discovers from the poem the reference to the flower and the season, and he associates flowers with springtime and a Flower Show at the Coliseum.

The child talks about the approach of spring and the spring equinox. He discusses other springtime events. He suggests a slogan for the Flower Show and learns the time, the place, and the admission fee.

From an assortment of varied sizes and colors, he chooses paper suitable for his background. He cuts a freehand shape for his symbol or illustration, or he plans for a three-dimensional arrangement. He selects colored strips in widths that correspond to the height of the word, and arranges and rearranges the trial shapes to judge their size, shape, and location in relation to one another. He may decide to make two or three thumbnail sketches that include the illustration or symbol, the message, time, place, and admission fee.

## MOTIVATION AND GUIDANCE

### Teacher Says

You have shown good, strong contrasts in your choices of colors. Your repetition of color helps the design and your arrangement has a strong dramatic quality. Your arrangement looks well organized.

Do you remember how to make cut-paper letters? (Note: See *Teaching Guides, Grades 3 - 4*.) It is easier to handle and paste a thick block letter.

Since some of you have more than three words in your message, how would you emphasize the important words?

Does a large letter have to be thin?

If you are not sure about the formation of a letter, refer to the alphabet chart in the front of the room. You were wise to move your letters to the left or right until the spaces appeared equal, even though they will not be equal by actual measurement. Have you left enough space between words and lines?

What kind of symbol would be suitable for a Flower Show poster, or do you think you would prefer an unusual pictorial illustration? Do you think a three-dimensional form on the background would help the dramatic quality? Could you use some found material? How will you fasten it to the background?

Now you are ready to assemble all the pieces on your background paper to see how it will look when assembled. Are there any changes you think you should make?

(Medial evaluation helps the child think about what he is doing. Constructive evaluation will help the child improve his work.)

Leave all the pieces in place; then pick up one piece at a time, and apply paste or rubber cement.

When you keep a freshly pasted paper under pressure for a few minutes, it dries evenly and does not buckle.

What will happen if you use too much paste or rubber cement?

## ACTIVITIES

### Child Does

The child discusses his plan with the teacher and decides on an arrangement that reflects the quality of a well-designed poster. He very lightly indicates with chalk the placement of all the parts and decides on the media he will use for his lettering. He decides to use more words in capital letters than lowercase letters.

He practices folding and cutting some letters, being careful not to cut thin, wriggly letters.

He decides to emphasize important words through size and color. He experiments making and cutting very large letters. He may use cut-paper letters as patterns to cut other letters in the color he wishes for his poster.

The child practices with a quarter-inch or half-inch brush and paint. He emphasizes important words through color and size. He remembers to leave spaces between rows of words that are less than the height of the letters above and below the spaces.

He discusses appropriately designed symbols. He contributes suitable found material. He experiments with them and may add other textural or novelty papers to enhance his idea. He applies his learnings from drawing, painting, and working with paper.

He assembles all the parts of his poster, making any necessary final adjustments.

He participates in the mid-evaluation, using his newly learned vocabulary. He discusses his poster with his teacher and his peers.

He removes one piece at a time and applies an adhesive. He puts each pasted piece under pressure, perhaps with a heavy book, while he prepares the next piece.

To prevent oozing, he applies only as much adhesive as is necessary to hold the piece in place.

## EVALUATION

*NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.*

### By the Teacher

- Does he show sensitivity to pleasing color combinations?
- Does he show imagination and originality in the creation of meaningful symbols or suitable pictorial illustration?
- Does he show evidence of manual skill in accurate cutting, pasting, or using the brush for lettering?
- Can the message be easily seen?
- Can the message be quickly understood?
- Which posters show the most striking and best arrangements?
- Has he applied previous art learnings to poster making?

### With the Child

- What gives your poster dramatic quality?
- Can you recognize the qualities of good letter formation?
- Does your poster present the message clearly?
- Why can your message be quickly understood?
- (He indicates reasons for his choice of successful posters.)